

THE BEST Photoplay Department in WASHINGTON

How Patrons Regard Imitations Where Genuine Should Be Utilized

The habit of motion picture directors in feeding the public busks when they ask for bread seems to be attracting the attention of other observers of the film. Using past scenes and imitations when the actual landscape and the real thing can be as easily obtained is not calculated to create friends for the film.

V. Livingston Larned has crystallized the sentiment of a large majority of motion picture enthusiasts in an article in the last issue of the New York Review which purports to be a letter written by an intimate friend to a director who has asked to see one of his pictures. His writing:

"Last evening I went over to see your feature. It was the third installment. There's no doubt about the interest in your advance publicity. As caused you may depend upon newspaper advertising to yank a man out of his own drowsiness and send him investigating. The picture theater was packed. But before the first reel was over, they were twisting about in their seats like so many three-year-olds at a long sermon. Jim, if you ask me, I think you've sized up your audiences wrong. There are entirely too many reasonably priced magazines and well-conducted daily newspapers for even POOR people to be stupid and ignorant any longer. It isn't American to stay a boob for long.

"Almost before any of us in the theatrical business realized it, the whole damned nation has acquired common sense. And this is especially true of the entertainment-loving public—the folks with the theater habit. I'm thinking of that bit along in the first half of the first reel of your continued story movie. Up to that time I want to talk over, you couldn't get a peep out of me. There they sat in the dark-mouth half-dozen eyes nailed to the sheet, and should-ers nicely hunched up. It wasn't time for criticism.

"For ten minutes we had been looking at attractive outdoor scenery. Jim, you know how to pick the best compositions, too. The hero of the affair was sent to prison, and that's where you missed the proposition up, good and bad. You showed an old man—the type of artistic genius who can paint the inside of a stone prison and have it look like the real thing when its photograph costs too much money for a movie concern.

"We were pretty sympathetic until we saw your hero in that cheap imitation jail. It was palpably paint. Jim, those 'chunks of masonry' never got an inch of light. The 'bum scenery' stage and all in a jiffy, the suspense dropped. You could feel the blight of it in the way the audience looked and acted and talked.

"You see, Jim—it's just like this—a movie audience knows the difference. You may think you're getting away with it, but it's all under your hat. When you took that particular corner, couldn't you have shown a self—that your set was tawdry and cheap and faded-up and not in keeping with what had gone before?"

"I know what you'd say if you were here—it is only a second. Wouldn't you try to build an elaborate set for such a minor incident in the story—can't expect us to erect a jail for an infinitesimal fraction of a long story?"

"I contend that it would pay. I contend that it's worth any price to escape criticism. Everything good you do is kept in the memory of the many little pieces of carelessness.

"Big men like Griffith are big because they do little things so infrequently. Nothing is too small to seem unimportant in their eyes. Do you know how the camera finds a prison scene? He builds sections of movable wall, plaster them, sticks rocks naturally in the plaster and takes a picture in the studio.

"And then—after a trial photograph, if it doesn't look exactly right, he tears it up and does it all over again. The walls are kept in studio stock. You'd never catch Griffith asking a hero to moan and groan and washbowl around a poor little cloth jail."

TODAY'S BEST FILMS

By GARDNER MACK.

Beverly Bayne in "The Conspiracy at the Chateau" (Edison), the Masonic Auditorium, Thirteenth street and New York avenue.

Jackie Saunders in "Reaping the Whirlwind," the Garden, 123 Ninth street.

Hobart Bosworth in "Martin Eden," from the story by Jack London (Bosworth), the Elite, Fourteenth street near Rhode Island avenue.

Dolly Larkin in "Souls Tragedy," Aragon Park, Eighth street and Maryland avenue northeast.

"Our Cash" (Edison), the Alhambra, 510 Seventh street.

Elizabeth Burbridge and Frank Borzage in "The Disillusionment of Jane" (Broncho), the American, First street and Rhode Island avenue.

Clara Kimball Young in "Hearts in Exile" (World Film Corp.), the Olympic, 1331 Y street.

Teddy Sampson and Frank Benson in "For the Honor of Betina" (Majestic), the Empire, 915 H street northeast.

Bradley Parker and Miss Gear in "His Bachelor Brother" (Reliance), the Stanton, Sixth street and Massachusetts avenue northeast.

Edwin Arden in "The Eagle's Nest" (V.L.L.-Lubin), the Strand, Ninth and D streets.

Vall Valli in "The High Road," Crandall's, Ninth and E streets.

Note—These selections are made from programs prepared by the managers of the theaters concerned and no responsibility is assumed for arbitrary changes without notice to The Times. They are based upon the personality of the players and the producing company and not personal inspection, except in special cases.—G. M.

Civil Service Story in Motion Picture Drama

Washington is one of the big features in the photoplay, "Won Through Merit," by the Edison company which is to be produced at the Leader Theater today, and which tells something of the working of the Civil Service Commission. Many officials of the Government appear in the film with Gladys Hulette and Patrick O'Malley, the Edison stars.

The story tells of a young man from Michigan who comes to Washington to take a position as stenographer and studies law while working in one of the departments. He is rapidly advanced, falls in love with a fellow-clerk, pictures are particularly interesting to Washingtonians, because many familiar scenes are shown, most of the same having been produced in this city.

PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



ARLINE PRETTY.

The Washington girl who has become one of the stars of the motion pictures.

BOARD OF TRADE TO BE HOST OF CHINESE

Oriental Merchants Touring
America Expected to Arrive
Here on or About May 26.

The Washington Board of Trade will be host to the delegation of Chinese merchants now studying business conditions in America, who are expected to reach Washington on or about May 26. It was announced following a meeting of the executive committee yesterday.

Plans for the entertainment of the Oriental guests include a sightseeing tour of Washington, a luncheon at the Board of Trade, a special drill will be given in their honor. The visiting merchants will also be entertained at a luncheon to be given at the Commercial Club by the board.

The personnel of the committee which is to provide souvenirs for distribution at the annual Board of Trade show, which is to be held at the Board of Trade May 22, was announced today as follows:

George H. Markward, chairman; Walter S. Abraham, Leon E. Albert, E. S. Alford, Jr., Edw. S. Arnold, Frank L. Averill, A. T. Babcock, James H. Baden, Conrad Becker, Warren W. Biggs, J. M. Bird, Arthur L. Biles, R. S. Bionie, L. Bowman, E. S. Brashers, W. W. Bride, Robert A. Ciesel, Aubrey L. Clarke, Eugene S. Cochran, Louis Conrad, W. A. Copenhaver, Arthur Cowell, Percy Crawford, J. Schaffer, T. Cull, Jr., W. P. Cox, Daniel G. Davis, Clarence Dodge.

Peter M. Dorach, Julius H. Dushriner, H. F. Dunkley, F. B. Elcheberger, George A. Emmons, L. L. Estes, O. Raymond Evans, J. T. Enright, W. H. Follmer, Frank Fuller, R. E. Emmert, Hermann, Fred S. Glicher, Alfred R. Gwiler, Alexander M. Gorman, J. B. Hall, Charles P. Hancock, C. H. Heister, V. Hayden, Robert E. Heister, Parker Herold, J. Philip Herrmann, George P. James, John Lane Johns, George J. Johnston, George H. Judd, H. L. Jenkins, Theodore M. Judd.

W. Seaton Kent, Charles M. King, Joseph J. F. Klein, John A. Jones, Clarence T. Lacy, Urban S. Lambert, John M. McLachlan, J. A. Maedel, F. S. Marlow, Raymond M. Martin, Arthur May, Charles F. Mehl, Irvin Owens, Charles H. Parker, James L. Parsons, J. G. L. Peckham, L. L. Reeves, Jo Rice, W. Revere Rodgers, Charles D. Sager, N. L. Sanbury, E. S. Schaffer, D. W. Thayer, E. Clifton Thomas, John W. Thompson, John R. Weyrich.

Roscoe Tells the Poli
Patrons About Pictures

The gap between the motion picture screen and the legitimate drama was bridged in unique fashion by Albert Roscoe at the Poli Theater Sunday afternoon and night, when he appeared in the dual capacity of lecturer and motion picture actor. Mr. Roscoe was the leading figure in a series of photodramas shown on the screen. At the same time he was standing beside the screen telling his audience what the pictures meant.

It was difficult to judge, from the applause, in which capacity the audience remarked Roscoe best. His extemporaneous remarks about the screen dramas and the actors and actresses associated with them in them were witty and amusing. He paid a high tribute to the Eganay company, and especially to Francis Bushman, Beverly Bayne, E. H. Caltvert, Richard Travers, and Ruth Stonehouse, the photoplayers with whom he appeared in one or the other of the ten plays.

Dr. R. H. Andrews, 70,
Dies in Hospital

Dr. R. H. Andrews, seventy years old, a retired physician, died today at Emergency Hospital, where he was taken yesterday from his home, 2821 E street northwest. He was suffering from an acute attack of uremia, and his advanced age made his recovery impossible.

MOVEMENTS OF VESSELS.
Arrived—Yorktown, at La Paz, Mayflower, at Washington, Chantrey, at Hilo, Rhode Island, at North River.

Sailed—Nashua from San Jose Del Cabo, Raleigh from Mazatlan, for Chihuahua, Burrows from Houston for New York, Vulcan from Jaffa for Beirut.

New York Stocks.

Quotations furnished by W. B. Hibbs & Co., members of New York Stock Exchange, Hibbs Building.

Amal Copper	68	68	67 1/2	67 1/2
Am. Beet. Sug. com.	41 1/2	41 1/4	41 1/2	41 1/4
American Can.	31 1/2	31 1/4	31 1/2	31 1/4
Am. C. & F.	82 1/2	82 1/4	82 1/2	82 1/4
Am. C. F. pfd.	115 1/2	115 1/4	115 1/2	115 1/4
Am. Cotton Oil	45 1/2	45 1/4	45 1/2	45 1/4
Am. Ice Sec.	31	30 3/4	30 3/4	30 3/4
Am. Locomotive	45 1/2	45 1/4	45 1/2	45 1/4
Am. Smelting	67	65 1/2	66	64
Am. Sugar & Ref.	100	100	100	100 1/2
Am. Tel. & Tel.	119 1/2	119 1/4	119 1/2	119 1/4
Am. Tobacco	235	235	235	235
Am. Tob. pfd. new.	107 1/2	107 1/4	107 1/2	107 1/4
Anacosta	25 1/2	25 1/4	25 1/2	25 1/4
Atchafalaya	10 1/2	10 1/4	10 1/2	10 1/4
Balt. & Ohio	72 1/2	72 1/4	72 1/2	72 1/4
Belt & Ohio	69 1/2	69 1/4	69 1/2	69 1/4
Betweensteel	130	130	130 1/2	130 1/2
B. F. Goodrich	45	44	44	44
Brook Rpd. Trans.	8 3/4	8 3/4	8 1/2	8 1/2
California Petroleum	15 1/2	15 1/4	15 1/2	15 1/4
Canadian Pacific	150 1/2	150 1/4	150 1/2	150 1/4
Central Leather	30 1/2	30 1/4	30 1/2	30 1/4
Cent. Leather	102 1/2	102 1/4	102 1/2	102 1/4
Chesapeake & Ohio	43 1/2	43	43	43 1/2
C. C. & St. L. com.	31	31	31	31
Chi. Can. Copper	44	43	43 1/2	43 1/2
Chi. G. W. pfd.	30 1/2	30	29 3/4	29 3/4
C. M. & St. P.	101 1/2	101 1/4	101 1/2	101 1/4
C. M. & St. P. pfd.	124 1/2	124 1/4	124 1/2	124 1/4
Chicago & N. W.	126	126	127	127
Col. Fuel Iron	20 1/2	20 1/4	20 1/2	20 1/4
Cons. Gas	127 1/2	127 1/4	127 1/2	127 1/4
Corn Products	12 1/2	12 1/4	12 1/2	12 1/4
Distillers Sec.	12 1/2	12 1/4	12 1/2	12 1/4
Erle	25 1/2	25 1/4	25 1/2	25 1/4
Erle, lat. pfd.	26 1/2	26 1/4	26 1/2	26 1/4
General Motors	130 1/2	130 1/4	130 1/2	130 1/4
General Motors pfd.	87	87	87	87
General Electric	150 1/2	150 1/4	150 1/2	150 1/4
Great North Ore.	51 1/2	51 1/4	51 1/2	51 1/4
Great North, pfd.	117 1/2	117 1/4	117 1/2	117 1/4
Inspir. Con. Cop.	20 1/2	20 1/4	20 1/2	20 1/4
Inter. Metropolitan	15 1/2	15 1/4	15 1/2	15 1/4
Inter. Met. pfd.	62 1/2	62	60	60
Kan. City & South.	27 1/2	27	27	27
Lehigh Valley	100	100 1/2	100 1/2	100 1/2
Lex. Petrol.	74 1/2	74 1/4	74 1/2	74 1/4
Missouri Copper	24 1/2	24 1/4	24 1/2	24 1/4
M. & T.	13 1/2	13	13	13 1/2
Missouri Pacific	13 1/2	13	13	13 1/2
Montana Power	48 1/2	48	48 1/2	48 1/2
M. S. P. & S. M.	117 1/2	117 1/4	117 1/2	117 1/4
National Lead	60	60	59 1/2	59 1/2
Nev. Con. Copper	61 1/2	61 1/4	61 1/2	61 1/4
N. Y. N. H. & H.	61 1/2	61 1/4	61 1/2	61 1/4